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MODERN DANCING

By MR. *and* MRS.
VERNON CASTLE

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MODERN DANCING

MRS. VERNON CASTLE

Bill Billich

MODERN DANCING

BY

MR. AND MRS. VERNON CASTLE

WITH MANY ILLUSTRATIONS FROM PHOTOGRAPHS AND MOVING PICTURES OF THE NEWEST DANCES FOR WHICH THE AUTHORS POSED

INTRODUCTION BY

ELISABETH MARBURY

SPECIAL EDITION

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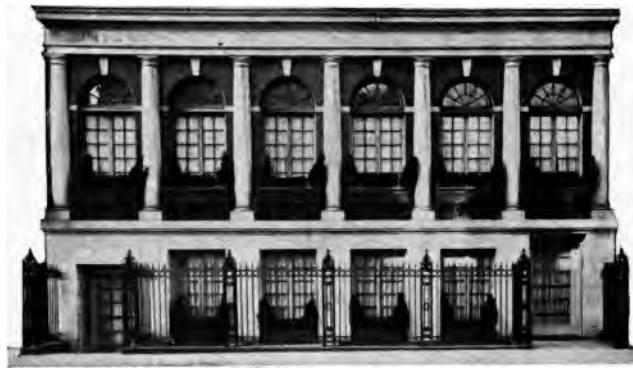

THIS LITTLE VOLUME IS RESPECTFULLY DEDICATED TO THOSE WHO HAVE DANCED, TO THOSE WHO DO DANCE, TO THOSE WHO MAY DANCE, AND TO

THE PATRONESSES OF CASTLE HOUSE

PATRONESSES

MRS. STUYVESANT FISH
MRS. HERMAN OELRICHS
MRS. W. BOURKE COCKRAN
MRS. W. G. ROCKEFELLER
MRS. OLIVER HARRIMAN
MRS. ARTHUR ISELIN
MRS. ANTHONY J. DREXEL, JR.
MISS ELSIE DE WOLFE
MRS. AMOS PINCHOT
MRS. T. J. OAKLEY RHINELANDER
MRS. NORMAN HAPGOOD
MRS. ELBERT H. GARY

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FOREWORD

WE feel that this book will serve a double purpose. In the first place, it aims to explain in a clear and simple manner the fundamentals of modern dancing. In the second place, it shows that dancing, properly executed, is neither vulgar nor immodest, but, on the contrary, the personification of refinement, grace, and modesty.

Our aim is to uplift dancing, purify it, and place it before the public in its proper light. When this has been done, we feel convinced that no objection can possibly be urged against it on the grounds of impropriety, but rather that social reformers will join with the medical profession in the view that dancing is not only a rejuvenator of good health and spirits, but a means of preserving youth, prolonging life, and acquiring grace, elegance, and beauty.

IRENE and VERNON CASTLE.

MODERN DANCING

INTRODUCTION

IN a recent address by the poet Jean Richepin before the members of the French Academy the evolution of modern dances was convincingly traced from the tombs of Thebes, from Orient to Occident, and down through ancient Rome. M. Richepin protested against the vulgarization of these dances when performed by inartistic and ignorant exponents, but argued that centers should promptly be established in every capital of the world where the grace and beauty and classic rhythm to which the modern dance so naturally lends itself should be developed and emphasized.

With this aim in view Castle House in New York was started, and the services of Mr. and Mrs. Vernon Castle were secured by me to conduct and superintend the dancing there. Mr. and Mrs. Castle stand pre-eminent to-day as the best ex-

ponents of modern dancing. In Europe as well as in America it has been universally conceded that as teachers they are unequaled. Refinement is the keynote of their method; under their direction Castle House became the model school of modern dancing, and through its influence the spirit of beauty and of art is allied to the legitimate physical need of healthy exercise and of honest enjoyment.

The One Step as taught at Castle House eliminates all hoppings, all contortions of the body, all flouncing of the elbows, all twisting of the arms, and, above everything else, all fantastic dips. This One Step bears no relation or resemblance to the once popular Turkey Trot, Bunny Hug, or Grizzly Bear. In it is introduced the sliding and poetical Castle Walk. The Hesitation Waltz is a charming and stately glide, measured and modest.

The much-misunderstood Tango becomes an evolution of the eighteenth-century Minuet. There is in it no strenuous clasping of partners, no hideous gyrations of the limbs, no abnormal twistings, no vicious angles. Mr. Castle affirms that when the Tango degenerates into an acrobatic display or into salacious suggestion it is the fault of the dancers and not of the dance. The Castle Tango is courtly and artistic, and this is the only Tango taught by the Castle House instructors.

As for the Maxixe, it is a development of the

most attractive kind of folk-dancing. Both Mr. and Mrs. Castle have made a specialty of the Maxixe as an exquisite expression of joyousness and of youthful spontaneity.

The Half and Half is an original drawing-room dance invented by Mr. Castle. It combines the best steps of the Hesitation and the Maxixe, but the tempo is entirely new.

In this book Mr. Castle has explained in detail and with the aid of some excellent photographs, exactly how to dance these modern dances, and so clearly and simply that any one reading the text can follow their explanations, and by attention and practice learn to dance with ease and grace.

We have here, then, the authoritative book on dancing, written by the foremost exponents in America, the inventors of the famous and popular Castle Walk.

Perhaps in view of the wide-spread criticism of some of the modern dances I may be permitted to add a word concerning dancing itself.

If we bar dancing from the world we bar one of the supreme human expressions of happiness and exultation. The tiny child skips for joy and prances to the music of the hand-organ long before it knows the difference between happiness and sorrow. In time of festival in many countries dancing is the keynote of the gathering.

The attempt to start a moral campaign against all modern dancing is destructive rather than constructive, unless we offer something better in its place, unless we go forward to newer dances—that appeal to the moral sense as well as to the eye.

All work and no play dulls both Jack and Jill. If young working men and women dance, they fling off morbid introspection; they become alert, alive, full of the zest of life. For the moment they forget the gray and sordid influences, thanks to the buoyancy of our American temperament; therefore I say that the best course in the interest of morals is to encourage dancing as a healthful exercise and as a fitting recreation.

I may be wrong, but it seems to me very improbable that the majority of boys and girls who go to public dances are guilty of harboring and of fostering the thoughts that are imputed to them by those who proclaim against dancing. I believe that only a small number of them dance vulgar steps, some perhaps impulsively, but chiefly because they do not know any better. They want to dance; they want pleasure and excitement, and they take it as it comes to them, the bad with the good. It is our duty to eliminate the bad and encourage the good.

Surely there cannot be as great moral danger in dancing as there is in sitting huddled close in the

darkness of a sensational moving-picture show or in following with feverish interest the suggestive sex-problem dramas. Nor from my point of view is there as much harm in dancing as in sitting home in some dreary little hall bedroom, beneath the flaring gas, reading with avidity the latest erotic novel or the story which paints vice in alluring colors under the guise of describing life as it really is.

The Maxixe and the Tango are only two of the so-called modern dances. The Innovation, introduced at a ball recently given by Mrs. Stuyvesant Fish, is in my opinion more graceful, as it is a dance where the partners need not even touch hands in certain of its steps. In the One Step the man must hold his partner loosely if he does the pretty measure where he steps to one side of her as they dip; and in the Hesitation Waltz the steps require that the man and the woman be slightly apart. The Turkey Trot was a dance which deserved much of the abuse it received; but it died a natural death, because more attractive dances were offered in its place. So will the objectionable features of all modern dances be thrust aside as the statelier and more graceful steps are danced.

I believe dancing to be a useful as well as a beautiful art, and I think that the women of every city

should open properly conducted dancing-halls for young people where they can dance to good music under refined supervision.

Give them clean fun to offset the hard work of the day. Give them exercise for tired muscles; give them instructors to teach them, without charge, the correct positions and the correct steps for the popular dances, and every girl and boy you teach in this fashion will teach their friends, until by constructive elimination we have done away with what is vulgar by giving our young people something better.

We are planning now to have classes for girls who work, under the direction of vulunteer teachers from Castle House, and I feel that it is a venture whose success is assured, and one which will be copied by men and women of leisure all over the country. It is easy to make the young happy and easy to rob them of joy. It is our privilege, as experienced, responsible guardians, to put within their reach every means of innocent amusement. Otherwise they will fill the void in their lives by amusements of a more questionable character.

The child of the tenement would be delighted if put into a beautiful, clean, and airy play-room; so will be the men and women of all ages when we show them how to dance the modern dances grace-

fully and modestly. I may be a very gullible person, but I have talked to hundreds of girls about their dancing, and they have put into my hand the golden key to the situation by saying with a puzzled smile and questioning eye: "We're dancing wrong? Well, maybe; but we don't know any other way to dance. Do you?"

We do, and we can teach them. That is really the situation in a nutshell. They must dance. The lure of the rhythm, the sense of flinging aside the weariness of the working-day, is as strong in the heart of the girl behind the counter as in that of the girl in the private ball-room. The man who labors in the humbler callings is as interested in his girl friend and as anxious to dance with her as the young man in what we call "society." And what is more, I do not and will not believe that all those young persons, the fathers and mothers of to-morrow, who are working and striving to earn honest livings and to rise in the world connect their moments of recreation with suggestive ideas and unworthy ideals.

To them dancing means a stretching of the mental muscles as well as those which are physical. It means something different from the dull daily round; it is almost as natural as the desire for food and sleep. The forbidding of the modern dances in public centers is dangerous. It sets that allur-

ing sign "Forbidden fruit" upon what otherwise would arouse no prurient curiosity. We are told that the new dances encourage too much freedom, and, while "all right if properly danced," are all wrong in a public dancing-room. These would-be reformers never see that they are tacitly admitting that it is ignorance of the dances, not knowledge of them, that does the harm.

It is not difficult to find the explanation of some of the undesirable dancing. A working man and girl go to a musical comedy. From their stuffy seats high up under the roof they look down upon the dancers on the stage. These are—so the program tells them—doing modern ball-room dancing. The man on the stage flings his partner about with Apache wildness; she clutches him around the neck and is swung off her feet. They spin swiftly or undulate slowly across the stage, and the program calls it a "Tango." The man and girl go away and talk of those "ball-room dances." They try the steps; they are novel and often difficult; they have aroused their interest. The result is that we find scores of young people dancing under the name of "One Step" or "Tango" the eccentric dances thus exaggerated and elaborated to excite the jaded audiences of a roof-garden or a music-hall.

There is no one to tell those young people that

they are mistaken in their choice of the steps, that "society" does not do those dances. They hear hundreds of men and women denouncing the scandalous modern dances, and in their ignorance think that these are the only dances.

Let us, therefore, have dance-halls that are properly run, with instructors to teach the new dances, with a good floor and good music and a welcome for every one.

Let us have places of amusement where the fathers and mothers and even the little ones can come with the young people, and where they can look on and enjoy the healthy relaxation of their children.

Let the dance-halls become decent social centers where families can gather in sympathy and in understanding. There teach that it is better to dance correctly than to undulate round and round in a narrow circle and in a close embrace, misnaming this a Hesitation Waltz.

The One Step, the Hesitation, the Lame Duck, the Innovation, the Half and Half—all the new dances, in fact—have enough pretty steps to delight the hearts of girls and boys who want to show off. They are easy enough for even the awkward girl to learn, and they are good exercise and clean exercise for every boy.

I am delighted to find that the public schools are taking up dancing, and I believe that if every woman's club would give a free dance for the young people of the neighborhood once a week, with an instructor and a chaperon present, that they would do more good to the race than by discussing eugenics or by indulging in a flippant study of social economics.

Dancing is first and foremost a healthful exercise; it is pleasure; and it is an art that brings to the front courtesy, ease of manner, grace of body, and happiness of mind. It is for us to set this standard.

Many prominent citizens and some of our clergy have recently denounced modern dancing, believing in all sincerity that certain vulgar dances which they have witnessed are the models upon which general dancing must be based. Unfortunately, this is a case of the innocent suffering for the guilty, and it is our business and pleasure to prove that any sweeping condemnation of dancing as a pastime is not founded upon fact and that many have erred through ignorance rather than through intent. Let us, therefore, co-operate with our guardians of civic decency and aid them constructively in the elimination of the coarse, the uncouth, the vulgar, and the vicious. Let us

establish once and for all a standard of modern dancing which will demonstrate that these dances can be made graceful, artistic, charming, and, above all, *refined*.

ELISABETH MARBURY.

NEW YORK, *March, 1914.*

MR. AND MRS. VERNON CASTLE

I

DANCING AS AN ART

WE all know that the art of dancing is very old. We read of it in ancient history, and it is often mentioned in the Bible, while "dancing-girls" have been known in the East for many centuries.

Times and dances have changed. In early times dancing was limited to the few; now almost any girl who does not dance is either an invalid or the piano-player! We have nearly all come to realize that dancing is part of our education, and the more proficient we become the better we like it.

Modern dancing has come to stay, whatever may be the current opinion. Of course, individual dances are bound to change; undoubtedly we shall have a revival of the older dances. Some of these were very pretty, but some were appalling. Personally, my wife and I have never been able to see why people danced the old "square dances." For the benefit of those who do not know what is meant by square dances I will try to explain.

Years ago dances were divided into two groups, the "Round" and the "Square." The latter were usually danced by a number of couples arranged in the form of a square, and the various movements were "called out" by the leader of the orchestra. The Quadrille, the Lancers, and the Caledonia were among the most familiar examples, while the German, or Cotillion, constitutes a dance by itself.

"Round" dances comprised the Waltz, the Polka, the Yorke, and the Schottische, the Varsuvienne, and the Gallop. Practically none of these dances is seen nowadays. For this we are duly thankful; even though Gavottes, Mazurkas, and Minuets could be modified and made quite charming. As they exist now they are pleasant to watch, but our tired business men would probably fall fast asleep while dancing the Minuet.

Objections to dancing have been made on the ground that it is wrong, immoral, and vulgar. This it certainly is not—when the dancers regard propriety. It is possible to make anything immoral and vulgar; all depends on how it is done.

A vulgar man or woman betrays lack of breeding even in walking across the room; sitting down may be performed in a vulgar manner, or any other smallest act. The modern dances properly danced are *not* vulgar; on the contrary, they em-

body grace and refinement; and impartial critics who have been called upon to pronounce judgment upon them have ended by saying that there is nothing objectionable in any of them. They are, then, not immoral, not against any religious creed.

From the standpoint of health, dancing is fine exercise and keeps one absolutely fit. We ourselves can vouch for that, and we know of many people who looked fifty years of age three years ago and look less than forty to-day. They owe it all to dancing. These facts are significant. Other facts are equally so. There was less champagne sold last year than in any one of the ten previous years. People who dance drink less, and when they drink at all they exercise, instead of becoming torpid around a card-table. There are so many arguments in favor of dancing that reasonable minds must be convinced that the present popularity of dancing among people of all ages and classes is one of the best things that has happened in a long time.

Expert medical testimony as to the value of dancing is in its favor. Our modern physicians unite in thinking it a valuable health and youth preserver. Dr. Charles L. Dana, for instance, in his *Text Book of Nervous Diseases and Psychiatry* (8th ed.) says:

"Dancing, including gymnastic dancing and folk dancing, under proper conditions and limitations, is one of the best exercises for persons of all ages. It is especially adapted to the temperament, physique, and dress of women."

THE TANGO OF TO-DAY

THE TANGO OF TO-DAY

II

THE TANGO OF TO-DAY

ALMOST any one will admit that dancing is an art, but in truth it is really all arts in one; it is music incarnate, it is the poetry of motion, and it is painting. Often it is one of the loveliest of moving-picture representations—we refer, of course, to real dancing, and real dancing is not a species of gymnastic contortions, nor hoidenish romping, though we have recently seen both in the ball-rooms and on the stage.

Real dancing means graceful measures tripped to the lilting rhythm of fine music. To such dancing is our present Tango craze leading us. It began in the orgy that the world indulged in during the vogue of the Turkey Trot, the Grizzly Bear, and the Bunny Hug. They marked the dividing-line that turned the tide of dancing from romping toward the Minuet.

I don't for a minute believe that we shall ever dance the real Minuet again; but I feel—in fact, I know—that the tendency of the moment is

strongly in the direction of the slow and graceful dances of which the Minuet was the first.

The Waltz, the Polka, the Two Step, and finally the Turkey Trot, ran the scale of dancing in a swift crescendo, from the solemn measures of the Quadrille or the Minuet to the shrill staccato of the rag. We are now going back to the graceful measures that tend not so much to show athletic prowess as to display the lithe grace of a well-poised body and a sense of rhythm.

It is a bit of the irony of fate that the Tango and other modern dances are the subjects of so much adverse criticism, when in reality they are the pathfinders, the pioneer dances of a new era of charming steps. The Tango as we dance it now is much modified from the first Argentine; the Hesitation Waltz has been evolved into a graceful dance seldom equaled; while the Innovation is really almost a Minuet, since the partners step the measures quite apart from each other. It, too, marks the changing ideas and ideals of the dancers of to-day. Here in America we are just beginning to wake up to the possibilities of dancing. We are flinging off our lethargy, our feeling of having time for nothing outside of business, and are beginning to take our place among the nations who enjoy life.

To be truly graceful in dancing presupposes a

certain stateliness, a dignity of movement that has charm rather than gymnastic skill behind it. The charming dips and turns, the long, slow steps, and the various artistic measures of our dances of to-day all have a certain dignity. The hoidenish romping of the Two Step, the swift rush of the Polka and contortions of the Turkey Trot, have died a natural death because something finer has taken their place.

Shuffles and twists and wriggles and jumps are no longer words to be used in connection with dancing. What is more, the exercise gained through the new dances is just as great, the benefit just as lasting, and the pleasure much more than it was in former dances. If people had realized what dancing may mean, we should never have had the recent caricatures of it in our ballrooms. Dancing should be the poetry of motion; the steps are mere incidents. What is important is that the dancer should be so attuned to the music that he merely expresses the themes of the composer. He is, as it were, a poetical architect who builds with his body the graceful formations that delight the eyes and express what the music breathes forth in its harmonies.

A beautiful dancer is a beautiful picture, man or woman; he supplies the words suggested by the music, adding nobility to melody. Stately dances

are easier in some respects and really prettier than rapid ones. The slower the steps, the more intricate the measures, and the more subtly dignified the tempo of the music, the wider range one has for painting songs without words, and the more gracefully one can use one's body.

There will, I suppose, always be a certain element among the younger set who like to romp on the floor as if it were a kindergarten play-room, but this element nowadays is small. People have altered the idea that only youth and dancing are synonymous; the gray-haired matron and the sedate man of affairs are seen dancing as often now as the younger generation. That in itself proves that dancing has attained a new value, for it offers something as grateful to the old and middle-aged as to the young. Moreover, I do not believe that our present dances are the last word. I think the shifting season will find us dancing variations not only of the slow Waltz, the Berlin, and the Oxford Minuet, but that the dances of to-morrow will be a modified form of Sir Roger de Coverley and the Minuet itself. At any rate, I think we will go back through the range of the stately steps, and will probably adopt the old rule that the man should touch only his partner's finger-tips as they tread the measures of the dance. In all this reconstruction the Tango

will play its part; a sublimated form of the Tango, I admit, but still the Tango. Also the One Step and Castle Walk, and the Hesitation Waltz, and all the dances of to-day. All of these are full of graceful steps, and all of them have essential qualities that are like a flaxen thread upon which we shall string our pearls of new dances.

THE CASTLE WALK

The correct way to start the Castle Walk.

III

THE ONE STEP—THE CASTLE WALK—THE EIGHT STEP—THE SPIN—THE STEP OUT—THE MORE DIFFICULT STEP OUT—THE ONE STEP CORTEZ—THE OUTER EDGE—ZIG ZAG—THE POLKA SKIP—THE WIND-UP

UP to the present moment by far the most popular of all dances is the One Step. There are many reasons for its popularity, the chief being that it can be learned in a very little time by any one, old or young, who is able to walk in time to music—and, I might say, by many who cannot. Another reason is because the music is rag-time. People can say what they like about rag-time. The Waltz is beautiful, the Tango is graceful, the Brazilian Maxixe is unique. One can sit quietly and listen with pleasure to them all; but when a good orchestra plays a "rag" one has simply *got* to move. The One Step is the dance for rag-time music.

THE ONE STEP

This is the way to dance it: The dancers stand directly in front of each other, the lady's right

hand in the gentleman's left. The elbows should be slightly bent, not held out stiffly, like the bowsprit of a boat, as this not only looks awkward, but is uncomfortable and often dangerous to the other dancers. The gentleman's right hand should be a little above the lady's waist-line, more or less over her left shoulder-blade; but this, of course, depends upon the size of the lady. All I would say is: Don't stand too close together or too far apart; be comfortable, and you stand a good chance of looking graceful. The lady's left hand should rest lightly on the gentleman's right shoulder. She should not curl her arm tightly around his. The gentleman usually starts forward and the lady backward—the reason being that the lady is generally more graceful and can go backward with greater ease, and a man can also see where he is going and thus prevent a collision with other couples.

Now to begin with the dance: the gentleman starts forward with his left foot, and the lady steps backward with her right, walking in time to the music. Bear in mind this one important point: When I say *walk*, that is all it is. Do not shuffle, do not bob up and down or trot. Simply *walk* as softly and smoothly as possible, taking a step to every count of the music.

This is the One Step, and this is all there is to

THE CASTLE WALK

it. There are very many different figures, but they are in this same strict tempo. It is simply one step—hence its name. I am going to try to explain the different figures, more or less in the order in which they should be learned. This will make the dance comparatively simple even for those who have never tried it—if there are any.

THE CASTLE WALK

First of all, walk as I have already explained in the One Step. Now, raise yourself up slightly on your toes at each step, with the legs a trifle stiff, and breeze along happily and easily, and you know all there is to know about the Castle Walk. To turn a corner you do not turn your partner round, but keep walking her backward in the same direction, leaning over slightly—just enough to make a graceful turn and keep the balance well—a little like a bicycle rounding a corner. If you like, instead of walking along in a straight line, after you have rounded your corner, you can continue in the same slanting position, which will naturally cause you to go round in a circle. Now continue, and get your circle smaller and smaller until you are walking around almost in one spot, and then straighten up and start off down the room again. It sounds silly and is silly. That is the explanation of its popularity!

THE CASTLE WALK
Taking a corner.

THE EIGHT STEP

THE EIGHT STEP

The Eight Step is really a Tango step. From the plain One Step, in which both partners are facing each other, the gentleman, who should be walking forward, turns the lady so that she is facing in the same direction as himself. It is not necessary to change the step or to stop walking. They then walk forward two steps on the first step of the figure—the gentleman on his left and the lady on her right. Without loosening the hold any more than is necessary, they both turn on the third step, making a revolution toward the inside. After that the arms, which hitherto have been extended straight in front of them, are at the back, and they look over their elbows. Then they walk two more steps, the lady leading with the left foot, the gentleman with the right foot. On the third beat of the music they turn as before, but this time the movement is toward the outside, and again with only an almost imperceptible loosening of the hold. This brings them to the first position of the step, which they may continue any number of times.

To learn this step correctly a little patience is necessary. I advise doing it very slowly at first, so as to get the exact position of the feet and body. Do not let your partner walk away from you, but

keep opposite each other as much as possible, and do not turn abruptly. The figure should be danced in a square. If you take the four walls of the room as your guide, you will find the step much easier to learn. The gentleman should keep his right hand very loosely at the lady's back, so that she can turn with ease.

THE SPIN

This is probably the most important step of all, yet there are very few people who do it correctly. One main point you must bear in mind, and that is only to spin on *one foot.* A peg-top could not spin well if it had two pegs, and it is the same with us. It is absolutely necessary for both lady and gentleman to use the right foot. Now both these feet must be close together. With the left foot you propel yourself round—the gentleman holding his partner closely and bringing her round with a steady pull.

Of course, I need hardly say that you must keep time to the music. As can be seen by the photograph which illustrates this step (and which, by the way, was taken by flash-light in the 160th part of a second, and shows Mrs. Castle and myself whirling at a very great speed), you can either spin on your toe or your heel. It does not matter

THE SPIN

To spin very rapidly the right foot should never leave the ground.

which. I personally always spin on my heel on a slippery floor and on my toe on a carpet or "dead" floor.

THE STEP OUT

This is a step which can be done at any time during the One Step. It is simply stepping out at the *side* of your partner so that instead of walking in front you are walking a little to the side of each other. I will explain in this way:

The gentleman is walking forward and the lady backward, as in the ordinary One Step. Now the gentleman holds the lady a little distance away from him and steps out to his left so that, without changing the direction at all, his right foot is at the side of her right foot instead of being between her feet. You walk several steps this way, and a half turn or spin to the right will bring you to your original position.

A MORE DIFFICULT STEP OUT

Here is another way of doing this step, which is a little more difficult, but much more effective. In this the gentleman is going backward and the lady forward. Now the gentleman holds the lady a little distance away, and turns her so that she takes a half-turn backward, and he takes a half-

THE STEP OUT—ONE WAY

THE STEP OUT—ANOTHER WAY

THE ONE STEP

THE STEP OUT

It is simply stepping out at the side of your partner.

turn forward, still going in the same direction as they originally started. The fact of your having held the lady away from you during the turn will have caused you both to be walking at the side of each other instead of in the front—and there you are! A careful study of the reproductions of the moving pictures which illustrate their steps, as well as all other steps described, will make them quite clear.

ONE STEP CORTEZ

This step is somewhat on the order of the Step Out, and the position is just the same. The man steps out to the right side of the lady, starting with his left—1 and 2—swishing the lady to his right. That is, he swings the lady to one side as though pushing her out of the way.

He steps back to the side so that he is in front of her—3 and 4. On 4 his right foot is between the lady's feet. This step can be continued as many times as desired and can be finished with a turn. The lady simply walks backward from side to side.

THE OUTER EDGE

The regular position is assumed, the man going forward and the lady backward. The man steps

out to the right side of the lady with his right foot. He then steps to side with his left, draws the right up to it, completing the Draw to the left. The Draw Step is danced in front of the lady. To do this the man steps to the side, one count—that is, when he crosses his foot over his left. Now he brings the lady directly in front of him, continuing the step in that position the three remaining counts. This step can be combined very easily with any of the other steps, as it is simply a walk. The lady starts backward by crossing the left foot in back of the right. She steps out to the right side with the right, draws the left up to it, completing the Draw Step.

ZIG ZAG

The man starts forward by stepping to the right side of the lady with the right foot. He continues two more steps forward on the right side. He then steps to the left side of the lady, crossing the left in front of the right, continuing forward two more steps, thus giving the effect of rolling from side to side. The lady stepping backward left, crossing it in back of the right, etc. To make it more effective the dancers can bend on the first step. That is when the man crosses the right over the left and when he crosses the left over the right.

THE POLKA SKIP

You must really skip and not walk this step.

THE POLKA SKIP

We now come to a little step which is quite new, very effective, and very easy. The gentleman, for the sake of argument, we will say, is Castle walking forward and the lady backward. What happens is this: take a little polka skip, one, two, three to one side, and one, two, three to the other; *directly after that continue to walk.* It is led into by the gentleman, who gives the lady a slight lift, *just before* doing the step, which he begins with his left foot, like this:

1 2 3 1 2 3
Left, right, left; and right, left, right.

These steps are naturally taken to Polka time, which is double time to the ordinary walk. And *skip* the 1, 2, 3. Do not *walk* it.

THE WIND-UP

This step, while very simple, is hard to explain. The lady backs away from the man a few steps until her right and his left arm are outstretched at arm's-length in front of them. The gentleman "turns to left" in the same spot while the lady walks around him at the left side until she comes

THE WIND UP

The lady having made a complete round of the gentleman, they are now ready to let go their hands and take the original position with their arms.

ONE STEP—THE WIND UP

face to face with him again, which winds her right arm around his neck. In describing this step it loses its charm, but if it is properly done it looks very pretty. As soon as the partners are face to face again they let their hands go and take the same position, with the arms as in the start of the dance.

IV

THE HESITATION WALTZ—THE WALTZ WALK—THE LAME DUCK

AS to the origin of the Waltz there are varied opinions. Professor Desrat claims that it came from Russia; another writer states that it is derived from an old dance, the Allemande. Notwithstanding this controversy, it has been proven beyond a doubt that the Waltz in its first form came from Italy to Provence, and thence to the Court of Valois, under the name of "La Volta." Henry the Third and Marguerite of Valois were both fervent devotees of this dance, which they called, "*Valse à trois temps.*" Other dances overshadowed and crowded it out later on, and little was heard of it until, in its present form, it was brought from Germany to Paris in 1795. Castil-Blaze, an accepted authority, called it "that imp from France brought up in Germany." The first German Waltz tune was the well-known "Ach du lieber Augustin," and dates as far back as 1770.

It immediately became a favorite with the

ONE STEP

An effective step is when the man stands still for a second while the lady continues for two steps to the side. This picture is the only explanation of this step.

pleasure-loving Parisians, and when the Austrian Embassy in Paris introduced its famous "*déjeuner dansant*" in the beginning of the nineteenth century, the Waltz was the prime favorite at these gatherings. Its reception by the English public was less cordial when the French dancing-master Cellarius introduced the Waltz into London society in 1812. Caricatures appeared in the papers picturing the sentiments of the ultra-purist section of the community, who had persuaded themselves that the introduction of the Waltz into England was a conclusive step on the national Downward Path. There is still in existence a letter from a shocked parent, who hurried his daughter away from a ball-room where he saw his precious offspring held by a young man in a position that he could not describe better than the "very reverse of back to back."

This first real round dance did not become popular until the Rrussian Emperor Alexander, with Countess Lieven as partner, had danced it in 1813 at Almachs, then the meeting-place of the fashionable world of London.

For a long time, however, the Waltz was a perpetual thorn in the side of the anemic moralist, and even as late as 1870 a pamphlet by John Haven Dexter was issued against it, in which he objected to the lawless arm of the sterner sex en-

THE HESITATION WALTZ

The hesitating part of the Hesitation Waltz.

circling the graceful form of a young and beautiful female.

THE HESITATION WALTZ

At the present day a new form of the dance has crowded out the old-fashioned Waltz. It is the Hesitation Waltz. Before I go any further I want to admit being no great authority on this dance; I only try to explain the way it is done by the best dancers. Every one seems to do it differently, and I know at least four persons, whose word I would swear by, who assure me that they are the originators of the Hesitation. In fact, my wife and I seem to be the only dancers who have not had a hand (or a foot) in this sometimes beautiful and much-abused dance.

The dancers assume the ordinary plain Waltz position. Then the man steps back with the right foot, taking two steps on two counts, alternating the right and left foot; then he moves forward two steps—right foot, left foot—again allowing each step to fill in one count of the music. Thus, to be very explicit, four counts have been occupied, but the steps should not be directly forward and backward, leaving you in the same position; you should turn and travel just a little. For the next two counts the gentleman allows his weight to rest on his left foot. This creates the

sense of hesitation in the dance which has given it its name.

The lady starts forward—left, right, and back left, right—finally holding her weight on the right foot through the fifth and sixth counts. Then she goes back on her left foot for the next part of the step — left, right, and then forward, left, right—finally holding her weight as before on the two last counts. I might add here that a great many people start with the hesitating steps and finish with the Waltz. That is a matter of preference.

This measure could be continued indefinitely. By counting 1, 2, 3, 4, 5, 6, and holding or hesitating the 5, 6, you can't very well go wrong; and you are doing the Hesitation Waltz.

Of course, were this all, it would be a very tiresome dance. So you vary it slightly by doing either two or three ordinary Waltz measures—or some of the figures I am about to explain or some of your own. After you have a rough idea of this first step, I advise you to cease counting and try to do the hesitation when the music seems to "ask it"—if you know what I mean. Nearly every good Waltz has certain strains which, if you have a good ear for music, you will not fail to recognize as calling for some sort of hesitation or pause.

In my opinion it is much better to hesitate when the music hesitates, and, when it does not, simply

THE HESITATION WALTZ

Pivoting on the hesitating part of the waltz.

do the ordinary Waltz movement or steps to that tempo. Avoid always the terrible schedule which obliges you to waltz, hesitate, waltz, hesitate, etc., no matter what tune is being played or who is in your way. That kind of dancing belongs to the people who count to themselves, looking up at the ceiling, 1, 2, 3—1, 2, 3—1, 2, 3.

THE WALTZ WALK

There is very little to explain in this; in fact, the title itself is the explanation, but don't pass it by as being too easy to receive any consideration. True, it is simply walking to Waltz time; but it is very difficult to do this and have it look like anything. It is something like standing still on the stage; that takes a good actor, and walking to Waltz time takes a good dancer. In these modern dances the plain walk is the best step to begin with, and it is always very useful while you are "thinking of a good one." In dancing the lady may go a few steps back while the gentleman takes the corresponding number of steps forward, or the gentleman may turn and walk in the same direction as the lady. This walking was done years ago in the comic opera "The Merry Widow," and was considered very pretty. Then, I think, the gentlemen walked, not opposite, but

WALTZ WALK

THE HESITATION

THE HESITATION WALTZ

at the side of the lady, and she went backward while he went forward.

If you wish to dip a trifle in this walk it will look quite well if done rhythmically and with the correct poise of the body.

THE SWING STEP

This Step is used in many ways. We will begin by showing the simplest form of it. The man, who should be going forward, turns the lady so that she will be facing the same direction as himself. They dance the regular Hesitation step forward, starting with the outside foot—that is, the man with his left and the lady with her right. To vary this they do the Hesitation step and swing the inside foot forward, touching toes in front with the foot slightly raised. Then dance another Hesitation step, this time swinging the foot backward.

THE SIDE WALTZ

The dancers do the Hesitation step in the regular position. They start the figure, the lady crossing her left foot in back of her right, thus making her dance the Waltz part of the Hesitation backward, while the man dances forward. After completing one Hesitation step in this position, the lady crosses the left in front of the right, pivoting on the right,

making her dance the Waltz part of the Hesitation forward. The man does the opposite. He dances one Hesitation step forward, then crosses the right foot in back of the left, pivoting on the left, making him dance the Waltz step backward. The man keeps at the right side of the lady throughout the whole step.

THE EIGHT STEP—IN THE WALTZ

The man, who should be going forward, turns the lady so that she will be facing in the same direction as himself. They do one Hesitation step forward, finishing with the weight on the outside foot—that is, the man on his left and the lady on her right. Without loosening the hold any more than necessary, they both turn, making a revolution toward the inside. After that the arms, which hitherto have been extended straight in front of them, are at the back, and they look over their elbows. Then they walk one step, the man with his right and the lady with her left, and continue the Waltz step with the inside foot. After finishing the Waltz step they turn as before, only this time the movement is toward the outside, and again with only an almost imperceptible loosening of the hold. This brings you to the first position of the step, which you may continue any number of times.

THE LAME DUCK

We now come to the *dernier cri* in Waltz steps, the Lame Duck, and I find this a lot of fun to do. The dance, in spite of its unpoetic name, can be made to look very graceful.

In doing the Lame Duck the gentleman, as usual, starts forward on his left foot and does a half-sliding dip and half limp for two counts; then the right foot comes to his relief for just one count, and in this way he, as it were, shuffles forward, the right knee straightening more or less and the left knee remaining bent. The lady's part is naturally just the opposite. She starts back on her right foot for two counts, and then on her left foot for one count. You can keep the step up indefinitely, rounding corners and the like.

As this is very tiring on one leg, the step can be changed by having the gentleman hold his weight on the left foot for three counts, making a pivot movement or not, as he wishes, and continuing backward, making two counts on the right and one on the left. This has the effect of changing the weight of the body to the other foot and causing the gentleman to do the lady's step and the lady the gentleman's. I feel sure it is unnecessary to explain the lady's part of all this.

She naturally is at all times opposite her partner and does the corresponding step to his.

We see this dance done every day at Castle House, and nearly fifty per cent. of the dancers do it out of time to the music. I often wonder why they choose the Waltz. If you are not going to take any notice of the music, why have music at all? Some one reciting would be much cheaper and less noisy.

It is absolutely wrong to dance this way; you may dance strictly against time or strictly on time, but to dance regardless of music when the music is being played is criminal.

One last word about the Lame Duck. If you do it smoothly it is pleasing to the onlookers and to yourself; if you exaggerate it you lose all the Duck and it is simply Lame.

THE CORTEZ

The position of the feet after the step has been completed. The man's left is about to come back and the lady's right forward.

V

THE TANGO ARGENTINE—THE CORTEZ—THE PROMENADE—THE MEDIA LUNA—THE SCISSORS

THE Tango is not, as commonly believed, of South American origin. It is an old gipsy dance which came to Argentina by the way of Spain, where in all probability it became invested with certain features of the old Moorish dances. The Argentines adopted the dance, eliminating some of its reckless gipsy traits, and added to it a certain languid indolence peculiar to their temperament.

After Paris had taken the dance up a few years ago, its too sensuous character was gradually toned down, and from a rather obscene exhibition, which is still indulged in by certain cabaret performers, it bloomed forth a polished and extremely fascinating dance, which has not had its equal in rhythmical allurement since the days of the Minuet. Beyond doubt, the Tango correctly practised is the essence of the modern soul of dancing, the autocrat of the up-to-date "*soirée dansant.*" For it is not only a dance, it is a style;

to master the Tango one must first master its style, absorb its atmosphere.

Among the many points in its favor, not the least is this: that it not only commands grace, and especially repose, but it develops and even creates these endowments. The only drawback in America to this lovely dance lies in the fact that nearly all teachers teach it differently. A variety of steps which do not belong to the dance at all—nor to the ball-room, for that matter—have been taught and practised by inefficient teachers. In order to give the dance the absolute popularity it deserves it must be "standardized."

The Argentine Tango is unquestionably the most difficult of the new dances. Perhaps that is why some people still maintain that they "do not like it." Others, never having seen it, declare it "shocking." On broad general principles it is human to disapprove of that which is beyond our understanding or ability. We like best the games we play best. And so for a long time society looked askance upon the Tango. Here and there in the corners of ball-rooms one saw a few hardy couples tripping a tentative measure. But usually as soon as the music slides into the wailing, seductive notes of the South American dance everybody developed a sudden interest in supper! Moreover, it was rumored that the Argentine

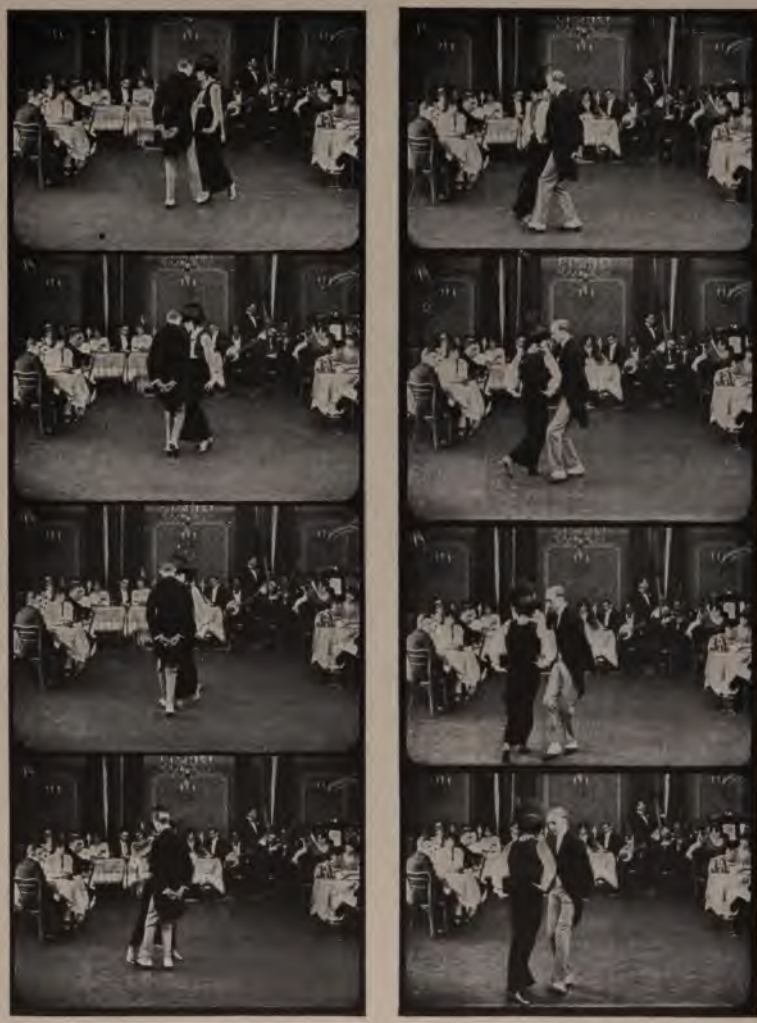
Tango was composed of one hundred and sixty different steps. Enough to terrify the most inveterate dancer!

There may be one hundred and sixty different Tango steps, but I doubt it. I have never seen so many, and Mrs. Castle and I do not dance anything like that number. For the average ball-room Tango a knowledge of six fundamental steps is quite enough. One may work out variations of these. But you will find that when you once have mastered the Cortez, the Media Luna, the Scissors, the Promenade, and the Eight Step you can dance with any exponent of the Tango you are apt to meet.

Nor is the Tango as difficult as it was at first supposed. More difficult than the old-fashioned Two Step, yes. Certainly more difficult than the One Step. But once you get into the swing and rhythm of music more alluring than a Viennese Waltz—well, you are lost. You have become a Tango enthusiast. Personally I believe the Tango and the Maxixe Brésilienne are the dances of to-morrow. The Maxixe is described in the next chapter. More and more people are becoming proficient in the variations of both these South American dances. In the smart ball-rooms of New York, London, and Paris the One Step and the Hesitation Waltz lead the dances this

season. Next season it will be the Tango and the Maxixe.

I would like to add a word of warning to those who take lessons in the Tango, and that is: Take your lessons, if possible, from some one who has danced professionally in Paris, because there are so many good dancers there that anybody who can dance the Tango (and get paid for it) in Paris must really be a good dancer. American teachers go abroad for a few weeks, take a few lessons in the Abaye or some of the other places which live on the American tourist, come back home, and, having forgotten all they learned coming over, start in teaching. There are others who go to one of our seaside towns, such as Narragansett, and read of a new dance and begin teaching it. There is, unfortunately, no way of stopping these people. You can only pay your twenty-five dollars an hour. If you don't learn the dance, you get a little exercise and a lot of experience.

The most important thing about the Tango is its tempo. You must, before you can dance at all, understand and appreciate the music, and the best way to learn this is to walk (with or without a partner) in time to it. By doing this you impress upon yourself that it is a *slow* dance, and that it should be simple, and not full of jerky and complicated steps. This walking to Tango time

INNOVATION—THE CORTEZ

is not as easy as it may seem; it should be practised frequently, so as to make it smooth. The shoulders must not go up and down, the body must glide along all the time without any stops. It is correct either to walk on your heel and toe or just on the ball of the foot; but the Argentines nearly all seem to walk flat-foot, or else they step out on their heel first. I advise dancers to do what is the easiest for them, for when one is walking comfortably it is easier to do the steps naturally. The first step to master, and one of the most difficult, is the Cortez.

THE CORTEZ

Let us suppose that the gentleman is walking backward and the lady forward (the position is exactly the same as in the commencement of all the dances I have explained so far). Now when you are ready to do the Cortez you pause for two counts on the left foot, which should be in the position shown here. Now the right foot passes back of the left for one count. The left shifts to the side a few inches for one count, and the right does the same thing for one count (keeping behind the left). Thus five counts have been occupied, and the feet should have shifted to the music in this way, provided, of course, that the music is very simple.

THE PROMENADE

The man turns the lady so that she is facing the same direction as himself.

The lady's part of this step is, of course, just the opposite. She pauses for two counts on her right foot, going forward, her feet following the gentleman's as closely as possible without treading on him.

You must not be discouraged over this step. It is very difficult to do smoothly, and you will not get it without a great deal of patience and trouble. Indeed, many good dancers have never mastered it at all, and probably never will. But that is because they do not appreciate its difficulty or are unwilling to give the necessary time to the step. It can be done, and done well, by any one who has patience enough to learn it. To get it perfect you should do several steps of the Cortez and then walk, and then go back again into the Cortez. If you can do this you have practically mastered the Tango Argentine.

THE PROMENADE

The position is the same as in the figure eight of the One Step. The man, who should be walking forward, turns the lady so that she is facing in the same direction as himself. They then walk forward, the man with his left and the lady with her right, one, two—*and* three. On the "and" the man steps forward on his left heel, and on the third count

the right foot shifts forward to the back of the left heel, taking the weight, so you see there are really four steps to three counts like this—one, two, and three; left foot, right, left-right. This step can be repeated as many times as desired.

MEDIA LUNA

This step is practically a double Cortez. The man steps forward with his right foot, holding it two counts. The left slides forward one count, and the right takes the weight for one count; thus four counts have been occupied. The man then steps back with his left, holding it two counts; the right slides back one count, and the left takes the weight for one count. The complete step itself occupies eight counts, but to get the effect the dancers must keep in mind that it must be done smoothly and easily. The position is the same as in the Cortez. The lady's step is, of course, just the opposite. She steps back left, holding it two counts, and then slides the right back one count; the left takes the weight for one count, repeating the step forward with the right.

SCISSORS

The dancers promenade once, and instead of continuing forward with the outside foot they do

TANGO—THE SCISSORS

THE MEDIA LUNA

The man's left foot slides forward one count and the right foot takes the weight.

a half-turn inward—that is, the man crosses the left in front of the right; now they do the Promenade Step, the man with the right turning inward, crossing the right in front of the left. This can be done as often as desired and can be finished with the Cortez or by continuing the Promenade. It is rather difficult to explain, but the photographs should convey the meaning.

EL CHARRON

This step is begun with a Cortez. The man turns the lady so that she walks backward three straight steps, the man going forward three straight steps at the right side of the lady. Keeping this position, the man walks backward three straight steps, the lady going forward, the man goes forward, etc., as many times as desired, turning to the left as much as possible. They finish the step by the man leading the lady into the Cortez step.

THE RING

This is a very pretty step in the Tango. The best way to go into it is from the Promenade. The gentleman stands still and crosses the right foot over the left, having the weight of the body equally distributed on both feet. The lady does

THE SCISSORS

The dancers do a half-turn inward.

THE RING

The man crosses his right foot over his left, and the lady single-steps around him.

INNOVATION—MEDIA LUNA

TANGO—EL CHARRON

a Single Step (just like the Single Step in the Maxixe) right around the gentleman. This will, of course, turn the man around, and in doing so uncross his feet; when this is done the lady puts her right foot slowly forward and the man his left foot slowly back, and they go into the Cortez. By practising this step well you will find it quite possible for the lady to make a complete ring around the gentleman, but it depends greatly on his balance, and if he finds his feet getting wound up again all he has to do is to lift the left foot up and place it at the back for the Cortez. Care should be taken to go into and out of this step very slowly, easily, and deliberately.

TANGO VOLTA

This is simply an ordinary Waltz step done *very slowly* in time to the music, one step to each count—left, right, left, and right, left, right; it is a very important and useful step, and should be used to fill in between the more difficult steps.

THE EIGHT STEP

The Eight Step has already been explained in the chapter on the One Step. In the Tango it is exactly the same except that instead of the dancers

looking over their elbows, as in the Cne Step, they remain as much as possible facing each other, and the knees are a trifle more bent, which gives a slight up-and-down motion to the walk very similar to a very modified Cake Walk. This is important, because it is only done when the dancers are doing plain walking steps, and so when the lady feels her partner doing this slight "Cake Walk" she knows, or should know, that he is going to do plain steps, and not Cortez or fancy steps. In this, as in all Tango steps, the knees must be kept as close together as possible; don't try to take big strides; the charm of the Argentine Tango lies in its apparent simplicity.

THE INNOVATION

The much-talked-of Innovation is nothing more or less than the Tango danced without touching your partner. This is naturally very difficult, and can only be done by good dancers. However, a word of advice may help those who would include it in their repertoire. First of all, the man must learn to lead with his whole body; by this I mean he must convey his steps and direction to his partner by means of head, eyes, and feet. The steps should be broader and more deliberate, and the dancers should travel at the same pace all the time. If

INNOVATION
Just before turning into the Scissors Step.

by any chance the lady does not follow, and goes into the wrong step, don't stop dancing, but get as closely together as possible, and the man must do a plain walk backward. When both are ready the man must try to convey the step in a better way. If, when mistakes happen, you keep on dancing, in nine cases out of ten no one will know about it but yourself. On the other hand, no one can miss your mistake if you get confused and stop. The lady should not look at a man's feet in this Innovation, but rather try to get a general view of her partner, so that she may see what he is doing without actually scrutinizing the steps. The hands may be either kept behind your back, on your hips, or in your pockets; look at yourself in a mirror and decide which position suits you best.

SCISSORS IN THE INNOVATION

THE SINGLE STEP, OR LES À-CÔTE

The lady puts her right hand behind her back, and the left is held by her partner above her head after the hands are changed.

VI

THE TANGO BRÉSILIENNE, OR MAXIXE — THE TWO STEP—LES À-CÔTE—THE SKATING STEP

THE Maxixe Brésilienne is, up to the time of writing this, the latest modern dance. There is only one great question to be decided, and that is how do you pronounce the name. Should it be pronounced Maxeks, Maxesse, Mattcheche, or Mattchsche? I know how to do the dance, but the name I have not yet quite mastered. I only know that nearly all the South American pieces of music have "Tango Brésilien" written on them, and a few have the mystic word "Maxixe." The Brazilians themselves pronounce the word Mashish, with a slight accent in the second syllable.

But the dance, which is the main thing, is beautiful, and, like most beautiful dances, requires a considerable amount of grace. The steps themselves are not difficult; on the contrary, they are childishly simple; it is the easiest dance of all to do, and I think the hardest of all to do well. My advice to the beginner is to start by being very conservative about it. Get the steps and

figures so that you do not have to think about them, and acquaint yourself with the music and rhythm of the dance; after this you may sway the body and try to be graceful. If you feel easy and graceful, you probably are; but if you feel stiff or awkward, go back to the way you first learned and do the dance simply and plainly. For, let me assure you, this dance, with all its bends and swaying, will make a woman appear very attractive or very ridiculous. Done simply, it is like the Tango, Two Step, or any other good dance, and everybody who can dance at all can dance them.

I am dividing the dance up into figures to simplify matters, but after they are learned it does not follow that you have to adhere to this notation. The Maxixe is like any other dance—you do the steps as they occur to you. Personally, I don't think any steps should have names, but I know that the majority disagree with me, so I am giving them the names they usually go by in France and America.

FIRST STEP—THE TWO STEP

To begin, the gentleman holds the lady as in all other dances, and commences as usual by walking a few steps. Thus they break into a

SKATING STEP

SINGLE STEP

THE MAXIXE

Two Step; this is usually the same as the old-fashioned Two Step except that it is done more slowly and with a perceptible swaying motion, so that when you take a two-step to the left your body sways to the right a little, and *vice versa*. As to the feet, you do the entire dance as much as is comfortable on the heel; don't make any effort to do this, because if it is an effort it is bound to look bad. Sometimes you see people jamming their heels down like pickaxes: this is not pretty; neither do such people dance well.

We will suppose, now, that you are doing a Two Step, which must be done quietly, and turning as much as possible.

SECOND STEP—THE SINGLE. LES À-CÔTE

The next thing to do is a Single Step, which is a kind of slide sideways done on the heel of one foot and flat of the other. The man goes sideways, or nearly sideways, advancing his left heel and bringing his right foot up to the heel of the left. In this way the left foot is always ahead of the right, and the weight of the body is on the right foot, and the step is a "Single Step." The lady is facing the gentleman, and does the same step, but with the opposite foot. During this step you must change the position of the hands,

THE SINGLE STEP, OR LES À-CÔTE

The man advances on his left heel and brings the right foot up to the heel of the left before the hands are changed.

which is done in this way: The gentleman lets go of the lady's right hand, which has been held out, and she slowly puts it behind her back, just above the waist-line. When it has arrived there the gentleman takes it in his right, which is already at the lady's waist; and with his left takes her left and holds it above her head. The single may be done in either direction. This effect is shown in the photographs which illustrate this dance. When the hands are changed, before going into the third figure, the partners go back first to the Two Step, which is the basis of the whole dance.

THE SKATING STEP, OR LE CORTA JACA

This step in New York is called "Skating." It seems to be a very good name for it, as the position you take is exactly the same as that taken by skaters when they are skating side by side. You get into the step in this way: When we left off, we were doing the Two Step. Now, if the gentleman will do a single step and still keep his partner doing a Two Step, he will find that she turns around so that she is side by side with him. As soon as she is in this position, and he finds that he is on the same foot as she is—that is, *in step* with her—he resumes the Two Step down the room (but he is naturally at the side of her instead of in front).

THE SKATING STEP (BEFORE THE DIP)

The man must always remember to place his right leg in front of lady when going forward.

THE SKATING STEP (THE DIP)

This photo was taken in action and was not posed; it illustrates the dip in "Skating."

THE BACK TWO STEP

Going from the Skating Step, the man folds his hands over the lady's and leads her into a Two Step.

He must always remember to pass his right leg in front of the lady when going forward just as her left passes in front of him. The correct position for the feet and body can be seen by the photographs. There is a dip to this step which you can put in or not as you please. It is a slow dip made *after* you have taken the step with the right foot and is finished as you are taking the step with the left foot.

THE BACK TWO STEP

This is the same as the ordinary Two Step except the position of the lady is reversed and she has her back to the gentleman instead of facing him. You go right into it from the Skating this way: The man, instead of placing his right foot in front of the lady, keeps it behind, and at the same time folds his hands over hers and leads her into a Two Step. Care must be taken to hold the lady as far away from you as possible, as this gives her more freedom. The position is a trifle awkward, and the greatest amount of freedom possible must be given. This step is kept up as long as desirable, and it is finished by the gentleman holding the lady a trifle firmer and leading her into a Single Step. Now for one of the prettiest parts of the dance, *the turn.*

THE TURN

This step consists of the lady, who is dancing with her back to the gentleman, turning around and facing him. There are several ways of doing it. I will explain the prettiest. Let us suppose we are doing the Back Two Step, which, as I have already explained, ends with the Single. The gentleman slowly raises the lady's left hand (which is held in his left) above her head (the right hand for the time being remaining where it is); he gently pulls it toward her right shoulder, which, properly done, should give her the cue to turn around to the right and face her partner. Now, in order to get in step with him, she must change onto the other foot, which must be done by missing out one step and *deliberately* changing onto the other foot. After the change is made the hands will naturally come in front of you, palms together, just above the shoulders; you must bring them slowly up above the head and around in a semicircle, single-stepping all the while; and when the man's right hand is on a level with the lady's waist he must release her left hand and take her waist as in the first position of the dance. Then *two-step*, and repeat the same steps or other ones as your fancy dictates.

THE TURN

The lady turns to the right, facing her partner.

AFTER THE TURN

After the turn is made the hands will naturally come in front, palms together.

BACK TWO STEP

TWO STEP

THE MAXIXE

THE SKATING STEP ELABORATED

A very pretty addition to the Skating Step is when the couples turn around, change position, and continue dancing in the same direction. It sounds rather complicated, but it is not so at all. Let us imagine we are doing the Skating Step; the man is on the lady's left-hand side; now, to make the turn he leads the lady as though he were going into the Single, but instead of doing so they both *two-step* around and continue in the same direction. It is absolutely essential that the gentleman hold the lady very loosely, otherwise they will surely go into the Back Two Step, but if they are apart from each other when they turn it will have the effect of leaving the man on the lady's right instead of her left. To go back again to the original position, the man, when he is about to step with his left foot, must do so behind the lady, so as to take him to his correct side.

The steps I have explained so far are all that belong to the original version of the Maxixe. There are all kinds of fancy steps, but unless you are dancing for exhibition I do not advise you to try them in the ball-room; and, as it is the aim of this little book to teach the ball-room dances, I shall make no attempt to explain how you should

boost your partner up in the air on one knee without the aid of a net.

A GOOD ROTATION OF MAXIXE STEPS

While I do not advise a fixed order of steps for any ball-room dance, I feel that in the Maxixe it will make it a great deal more interesting for beginners to know what they are going to do; and after they are used to the dance it will be an easy matter to lead a partner into any steps the dancer may fancy. The following is more or less the rotation of steps as I teach them to my pupils:

MAXIXE ROTATION

1st. Commence by Walking.
2d. Two Step.
3d. Single (change hands in Single).
4th. Skating.
5th. Single (lady's back to gentleman).
6th. Turn (lady turns facing gentleman).
7th. Two Step (same as 2d).
8th. Single (change hands).
9th. Skating Steps elaborated.
10th. Back Two Step.
11th. Single and Turn.
12th. Two Step (bring hands in semicircle).
Commence and dance again—*ad lib.*

THE TURN

CHANGING HANDS

THE MAXIXE

THE HALF AND HALF

While dancing side by side the dancers are on opposite feet.

One last word about the Maxixe. Let your steps be as even and as gliding as possible. In using your hands just touch the finger-tips; don't cling to your partner's hand. Look where you are going as in all other dances, and don't bend or twist unless you are sure you look graceful.

THE HALF AND HALF

There is little or no difficulty about this dance except the time, and that is a little difficult because it is entirely new to dancing. It is 5/4 time, which means there are five beats to the bar. In Waltz time there are six, and you usually count 1, 2, 3, 1, 2, 3; but in the Half and Half you count 1, 2, 3, 1, 2.

And now for the dance. The ordinary position is assumed, the gentleman holding his partner a little farther away from him than in the Waltz; and on the first three counts you take one long, slow step, and on the next two counts you take two steps. For instance, supposing the man starts off forward with his left foot; he in a way hesitates on this foot for three counts. Then he takes two short steps for the other two counts—right, left; now the right foot comes forward for three counts, and so on. The lady does the same step on the opposite foot. This is the Half and

THE HALF AND HALF

One of the positions in the Half and Half.

THE HALF AND HALF

The Eight Step is just as effective in the Half and Half as in the Tango.

Half, and when done smoothly looks like something between the Tango, Lame Duck, and Hesitation. It is a very quiet and pretty dance, and I hope it will become popular.

The steps you can do in this dance are unlimited. For instance, the gentleman can turn the lady so that she is going in the same direction as he is, and they can do the Eight Step—of course, always keeping the 1, 2, 3, 1, 2 time.

If you wish to spin you must do so on the slow step, continuing forward on the last two counts.

All of the modern Waltz or Hesitation steps fit in delightfully after one has caught the rhythm.

VII

GRACE AND ETIQUETTE

Grace of manner, grace of mind,
If for these we strive we'll find
Grace of every other kind.

SO runs the old nursery rhyme. Like most of these doggerels of our youth, there is a very real lesson underneath the jingle. Grace of manner and grace of mind must be the forerunners of all kinds of grace, and most certainly must lie back of the grace of dancing. Skill in stepping intricate measures and a wide knowledge of many dances do not make either a man or a woman graceful on the floor: there must be besides knowledge of the dance, knowledge of etiquette, of life's little courtesies and life's gentle thoughts. The vulgarity of a dance lies always as much in the mind of the dancer as in the steps, and a suggestive dance is inevitably the outcome of an evil thought, or a lack of knowledge of the finer and better way to dance.

Etiquette means not merely conventional rules, but rules of courtesy as well, and these should be

scrupulously followed when dancing as well as under all other circumstances. The rules of etiquette are as strict for women as for men, and it is not necessary to be stiff and formal in order to follow them.

Both good manners and good dancing require a man to stand far enough from his partner to allow freedom of movement; he should not hug or clutch her during the dance. His arms should encircle her lightly, and he should barely rest his hand against her back, touching her only with his finger-tips and wrist.

So much has already been said about the vulgarity of the Bunny Hug that nothing need be added here except that many men attempt this sort of "strangle hold" when they are dancing. It is not only wrong from the standpoint of the dancing-teacher, but it is unpleasant for the lady and draws much adverse criticism from onlookers. Moreover, grace of movement is impossible under such circumstances. The two partners should dance in unison, lightly and easily, keeping together by perfection of step and perfect time rather than by the clutch of the man upon the lady's hand.

All this is no more etiquette than it is dancing, no more grace of manners than grace of body or mind, but it marks the difference between the

good dancer and the poor one, between the gentleman and the roisterer.

In the modern dances the dancer stands with lithe grace and ease, but very erect, and dances with her feet, not with her whole body. Her outstretched fingers rest against the palm of her partner's hand; her other hand rests on his arm, and there should be space between. Then the lady should hold herself erect, that this space may remain there. Flouncing elbows, pumping arms, fantastic dips, and whirlwind turns all detract not only from the grace of the dance, but from the charm of the dancer.

A dip is hardly more than bending the knee. It does not mean an exposure of silk stocking, or should not, if the dancing-costume is properly cut; and it should not be done in a romping spirit. Remember that you are dancing, not doing acrobatic exercises; and your partner is there to dance with, not to hang yourself on in grotesque attitudes and poses to music.

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VIII

PROPER DANCING-COSTUMES FOR WOMEN
BY MRS. CASTLE

THE costume for the modern dances is a very important feature. A gown that is stiff or bunchy in its lines and does not fall softly will make even the most graceful dancer seem awkward and uncouth, and no amount of skill in stepping intricate measures can obviate the ugliness of a pump slipping off at the heel in the pretty dips or twirls of the dance.

The plaited skirt of soft silk or chiffon, or even of cloth, is by far the most graceful to dance in, and the one which lends itself best to the fancy steps' of these modern days. Therefore, while fashion decrees the narrow skirt, the really enthusiastic dancer will adopt the plaited one. A clever woman may, however, combine the two by the use of a split skirt, carefully draped to hide the split, and a plaited petticoat underneath. Thus when she dances the skirt will give and not form awkward, strained lines, and the soft petti-

coat, fluffing out, will lend a charming grace to the dancer's postures.

The openings in a skirt of this sort can be fastened with tiny glove-snaps, so that on the street the wearer may appear to have the usual narrow costume, while at the same time she has a practical one for the daily *thé dansant.*

The dancing-petticoats of the year are really lovely, and are quite a feature of the dancing-costumes at Castle House. Some are of crêpe de Chine, some of plaited chiffon with straight lace ruffles on the bottom, or tiny rosebuds as trimming; they should always match the costume and the stockings. Dark stockings showing through a filmy petticoat and a split skirt are very ugly. Under these petticoats the dancers are wearing the new combination of brassière and silk bloomers, finished with ruffles of lace or sometimes ending quite plainly at the knee. These, too, give full play in the various steps.

Of course, for some dances you may wear an ordinary skirt and blouse or a narrow afternoon frock. The Tango may be danced in the narrowest of skirts, because the feet are always close together; the Maxixe needs but a little more room, while the One Step and the Hesitation Waltz, with their longer glides and more intricate steps, require the regular plaited effect of which I have spoken.

Clothes are really a great aid to the woman in dancing, for the sweep of her soft skirts, the charm of her frock, lends her a grace that a man must inevitably lack. Often a man who dances far better than a lady will be considered only mediocre, while the lady who is properly dressed is applauded for her skill.

The waist-line in a dancing-frock should always be high enough to eliminate the harsh line of the hips. It need not necessarily be up under the arms, but it should be high enough to have a fullness over the hips so that one long, graceful line extends from the bust down to the ankle. This lends a supple ease to every movement of the body and tends to improve, from the artistic standpoint, the various measures of the dance. Added to this, the blouse should be loose—and in speaking of the blouse I mean especially the sleeve. Tight sleeves are too binding. Often the wide-armhole sleeve draws awkwardly when the arm is outstretched to meet the partner's. Don't fasten the blouse down too tightly, and be sure, in selecting one of the transparent, filmy little affairs now so much in vogue for dancing, that you can stretch your arms right above your head without difficulty. If you can do that, the blouse is suitable for the *thé dansant.*

As to material, of course, it must be light.

Velvet and such fabrics are too heavy, despite their beauty, and, what is more, they have a habit of wrapping themselves about one's feet at the most inconvenient moment, making it almost impossible to move. But all these precautions as to the outward gowning are wasted if you continue to wear the long, stiff corsets decreed by fashion when she dismissed our hips and other curves. No amount of grace, no amount of clever training, and no amount of the knowledge of the most intricate steps will help you to dance charmingly unless your corset has "give" to it and allows you to move with supple ease and comfort.

Personally I use and recommend a special corset made almost entirely of elastic, very flexible and conforming absolutely to the figure, which at the same time it supports. It is known as the Castle Corset, and is designed especially for dancers. Many corsets are now being brought out, however, with elastic in place of whalebone; and the late word from Paris that we may again display a waist-line and hips allows even the fairly stout woman to don shorter and more comfortable "stays."

As for shoes, two things are required of them. They must be comfortable, and they must be fastened on securely. Sometimes I wear dancing-slippers fastened with ribbons, sometimes I wear

high boots of flexible leather reaching to the knee. But for the average woman the prettiest footwear is a pump with a moderate heel, fastened about the ankle with ribbons which cross the leg several times. This gives the impression of the Greek dancing-sandals, and also accentuates the slenderness of the ankles.

The hose should, of course, match the shoes, unless one wears stockings to match the gown and patent-leather dancing-slippers. In speaking of hose, it may not come amiss to say that the new styles of stockings, with elastic tops that hold them up snugly with the aid of only a round garter, are much better to dance in than the looser hose that require garters suspended from the corsets.

IX

MODERN DANCES AS FASHION REFORMERS

IN the world of fashion, where there is no appeal from the decree of the great designers, the modern dance has come boldly to the front and demanded, and won, sensible styles. On looking back a few seasons to the clothing worn by women and girls, you will recall long, cruel corsets and garters that trussed them like fowls for the roasting. You will remember, too, the tight snakiness of the hobble-skirt and the hats that were shaped like peach-baskets.

All women will recall them because all wore them, and all wore tight shoes and heavy petticoats and high, stiff-boned collars. Then Paris began to dance, and of course once Paris began to dance all the world began to tap its feet and try to learn how to pronounce "*thé dansant.*" Then our dancers turkey-trotted. They trotted because that was the best they could do in the fashions old Dame Style had decreed; but it was not comfortable, and they succeeded in doing away with

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the high collars, and introduced a little slit into the skirts. That was the beginning, the opening gun in the war of the Dance upon the Designer. The Dance has won.

To-day the average woman is wearing a girdle-like corset with elastic instead of bones, and at most two pairs of garters. All the old long, stiff tube corsets are left on the bargain-counters. Nor has this reform stopped with the abolition of the corset, for it is to be noted that the modern shoes are big enough to dance in and are held in place with ribbons. The modern frocks are collarless, and the skirts are subtly cut so that they fall freely and give the perfect ease one must have to dance the modern dances.

Simple coiffures have become the fashion because they do not become untidy when dancing; and for lingerie the dancer now wears a smart pair of silken bloomers and a plaited chiffon or crêpe de Chine petticoat that fluffs out gracefully and hides her ankles when she does the little dip that comes in the Hesitation Waltz and other measures.

The long, awkward, and often soiled train that used to drag behind women in the afternoons and evenings is seen no more. The fashions of 1914 have done away with it, because—you could not dance in a train! Nowadays we dance morning,

noon, and night. What is more, we are unconsciously, while we dance, warring not only with unnatural lines of figure and gowns, but we are warring against fat, against sickness, and against nervous troubles. For we are exercising. We are making ourselves lithe and slim and healthy, and these are things that all the reformers in the world could not do for us.

When Mr. Castle and I look at the girls of 1914 who come to dance in their straight, often quite full frocks of soft chiffon, their low-heeled easy slippers, their simply arranged hair, and when we see how lightly and easily they dance unhampered by uncomfortable clothes, we cannot help contrasting them with the girls who came to us only a few months ago trussed up like unhappy little fowls.

Dancing has had its influence upon the materials that have come into vogue. It is necessary to have one's frocks soft and light. A stiff, heavy material looks awkward and makes harsh lines about the figure in the charming measures of the dance. In consequence there has arisen a tremendous demand for soft crêpes de Chine, chiffon velvets, delicate crêpe déteors, and the softest and most supple of taffetas, which are at the moment the most fashionable of all. Perhaps the designers and the manufacturers will not admit

that the dance is responsible for the vogue of these fabrics. But we all know that the demand makes the supply, and the demand of the women who dance is, "Give me something soft and light."

Of course it is dancing that has made the vogue for the charming plaited petticoats of chiffon edged with lace to wear under the dance-frock or the slit skirt, because without these the foot and ankle are shown too much. It is dancing, too, that has made the vogue for the new garters, with their deep lace ruffles, and the little lace pantalets—all to hide those slender ankles that show in the dip. It is dancing that has made the vogue for the Tango slippers, with their ribbons and jeweled slides; and it is dancing that has made the small hat of tulle or lace fashionable for afternoons in place of wide picture-hats. "Big hats are unpleasant to dance in."

One might go on indefinitely telling of these things; of the return to fashion of the ankle-length skirt and of the new Paris frocks that flare out full at the hem of the skirt to give the wearer room to dance; of the new lingerie, in which everything is combined in one garment, easily slipped on, so that every muscle of the body may have full play for the lithe and lovely measures of the Innovation Waltz, the One Step, and other favorite dances.

All this proves that the modern dances are reformers of fashion. There are still, however, a few lessons to be learned about dressing for the dance. One should not wear in the afternoon a frock so light and décolleté that it looks like an evening gown. Soft silk gowns of dark shades, with black slippers and stockings, are far smarter and in better taste than either the light frock or a tailored suit, though one does see a number of blouses and skirts at *thés dansants*.

For the *diner dansant* one wears an evening gown, less elaborate, of course, than a ball-gown would be, and short, not *en train* like an opera frock. One should always wear white gloves, and these should not be taken off. There is a strong attempt being made by the younger set to do without gloves altogether for dancing, but it is not *comme il faut*.

In the evening one's slippers and hose should match the costume, but in the daytime only black or bronze are permissible. The bronze slippers and stockings are much in vogue in Paris just now, and most lovely hosiery for the girl who dances is being shown. There are filmy stockings with anklets embroidered in colored gems, lace-incrusted hose with silver embroideries, and, of course, all kinds of clocks and butterflies to draw attention to a slender foot and ankle. Any of

these may be worn without violating good taste, and are the one part of a woman's wardrobe against which dancing has not started its reform campaign—principally because it was not needed.

X

DANCING AS A BEAUTIFIER

CAN you remember the days when you draped a lace curtain over your little curly head and tried to look like a bride? Or the time you put on your mother's hat and earrings and tried to decide whether or not you were as lovely as the calendar lady who smiled at you from the wall? If you do, you will agree with me, I am sure, that the desire to be "as pretty as the princess in the fairy tale" is born in the heart of every girl child,

Certain it is that those busy people who like to "estimate" things declare that women spend in America alone about fifty million dollars a year on beauty aids. The beauty parlor is the one place that no number of financial panics and no amount of changing fashions can put out of business. Women insist upon being beautiful, and if Nature fails them they try to cultivate beauty.

A clever woman Mr. Castle and I know has summed up the evils of a woman's life in the declaration that, "One gray hair is a tragedy,

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fifteen extra pounds is heartbreak, and a double chin is the end of life's illusions." So we dye the gray hair, diet away the fifteen pounds, and tie up our chins till only one grows where two grew before.

Every night and every morning, with the faith and hope of religious zealots, thousands of women bob up and down, and squat and rise, and bow and bend and wiggle their heads, and rub their necks, and go through all the rites of the liturgy of beauty—that is, if they don't dance. The woman who dances does not need other beauty aids; beauty will seek her. That is not a theory, but a fact; for when a woman is dancing she is happily unconscious, and therefore easily carrying out all the exercises taught by beauty experts.

The woman who is beginning to show flabby lines in her throat is told to hold her head up steadily, to stretch her neck back, and move her head from side to side till she strengthens the muscles. When she dances she holds her head up, holds it up in the graceful fashion that she would never accomplish if she were trying it as an exercise. She moves her head from side to side as she takes the various steps and the double chin goes; she actually dances it away.

Then there is the fat that clings to so many women when they reach that turning of the years

which faces life's sunset. They are set at all kinds of exercise for this, and are pounded and pummeled in massage till they are sore, but dancing will take the fat off as quickly and much more pleasantly.

At a *thé dansant* women eat and drink, but instead of sitting idly about afterward, and letting nourishment go to fat, they are dancing, encouraging digestion, lithe muscles, and an easy carriage. It would be hard to find a diversion that helps a girl more than dancing. It teaches her rhythm; it keeps her in tune with life; it gives her a graceful swinging walk; it shows her how to hold her head, and how to use her hands, and, what is more, how to use her feet. Many women are awkward in their ways of moving and standing. Dancing, too, naturally encourages sluggish blood to run more freely. It brings color into sallow cheeks and makes dull eyes bright.

But, as in all things, one must know when to stop. One should not continue to dance after becoming very tired. Don't attract hard little lines to your face by striving to keep up when unaccustomed muscles rebel. It takes a long time to develop the muscular strength that will enable you to keep going indefinitely; and getting overtired, whether through work or pleasure, is a blow against beauty from which it will take you a long time to recover.

The muscles of the legs, thighs, back, and arms are all more or less exercised when dancing, and the necessity of holding the body erect is good for the other muscles and nerves. When you have grown used to holding yourself in proper position to dance you will unconsciously begin to hold yourself in proper position at all times.

Keeping time to the music as you step the pretty measures of the Hesitation or Innovation will make you breathe in time—the deep breaths which come when the mind is beating time and the body is following it; every deep breath drawn is a fresh aid to the beauty we all want so much.

The *thé dansant* and the *diner dansant* have, too, solved for us the way to follow the directions to stand up twenty minutes after eating without that deadly feeling of weary boredom that used to assail us. How we watched the clock and wished the twenty minutes would pass, or else that our shoes were a little larger and our clothes a little looser!

Any physician will tell you that health is the only real beauty, and health really does mean prettiness. It means rosy cheeks, clear eyes, an animated expression, not to speak of a zest for life that has a magnetism all its own. It is health that dancing gives to us, provided we live sane lives in other ways. Good food, plus enough

sleep, plus an occasional brisk walk, an alcohol rub, and dancing—of such are happiness and beauty made.

The graceful dipping in the slow Waltz and the Lame Duck is physically and hygienically a great boon to the beauty-seeker. It prevents flat feet and fallen arches and brings into play tissues that otherwise would never be exercised. Round shoulders disappear, stiff muscles grow limber, and, most of all, this dancing stimulates both men and women to a great extent, and actually has, according to several great physicians, cut down the consumption of liquor. Men and women who used to loiter in cafés, drinking and chatting, during the afternoons are now dancing and drinking only a cup of tea. Young men are dancing instead of loafing in clubs and drinking, and the girls are learning wisdom about the deadly cocktail, so that every dip and walk and glide and lock-step is really a soldier in a great army of health and beauty.

XI

GIVING A THÉ DANSANT

ENGLISH history relates how Sir Christopher Hatton danced so beautifully at a certain *bal masque* of the English Court that even good Queen Bess was charmed by his performance and, taking him into royal favor, made him a Knight of the Garter. I believe she also gave him much power and a high position among her advisers. So even in those sixteenth-century days dancing was an art that ranked high. Now we are equally enthusiastic over it. The modern hostess who wishes to be popular and to attract the guests she likes best must introduce dancing into her entertaining.

The old stupid afternoon teas are things of the past. The long receiving line, the heavy array of food, and the endless, manless hours of gossip are no more. We have the tea with dancing, at which there are usually as many men as women and which has about it a festive air of enjoyment that the old tea never had.

Planning and arranging a *thé dansant* is not

difficult for the woman who knows how, but if you are not a skilled hostess in this respect perhaps the few suggestions I can give you may help.

In the first place, do not have your dance-floor too slippery; it is not necessary, and it is difficult to dance on. If you haven't a hard-wood floor, a temporary flooring of linoleum is really the best.

Do not ask more people than can dance with comfort. If your room is small have the tables or the buffet in a room adjoining. Space in dancing is absolutely essential.

One clever hostess we know, whose teas are among the most popular of the season, has a buffet tea, with sandwiches, cakes, tea, and chocolate, arranged in the dining-room, while tête-à-tête tables with cups, saucers, and plates are scattered all through the down-stairs rooms in cozy nooks and windows. The guests may take their tea in solitude *à deux* or about the big table in the dining-room, as they prefer.

This does away with the question of just when to serve tea, for some like to watch the dancers for a little while and sip their chocolate before they begin to dance themselves, while others like to plunge at once into the dance and eat only when they are too tired to dip and glide any more.

Heavy foodstuffs like fried oysters, creamed chicken, patties, and such things are not needed

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at such a tea. Delicate sandwiches of different kinds, a light salad, rolls, and tea, coffee, and chocolate should be supplied, together with the inevitable ice-cream and cakes. A bowl of lemonade or punch should be placed in the dancing-room, for dancing is thirsty work, and often warm work if the hostess is not wise enough to keep her dancing-room full of fresh air, really cold air, till her guests arrive.

Instead of the old-time receiving line the modern hostess asks some of the girls or young matrons to assist her at the dance, and upon these devolves the duty of seeing that other girls are not wallflowers, and that even stout matrons have partners. Also, that there is some one to introduce the shy man to the shy girl, and see that they have tea and cakes. All these little duties are necessary at the *thé dansant*, and they cannot all be performed by the hostess.

At the larger and more fashionable of the teas it is now customary to have a pair of professionals to dance if tea is to be served to every one at once. This gives the guests a chance to watch the dancing while they eat, and even where no professionals are to be seen the hostess often asks some especially clever young couple to do a dance for the other guests to break the endless round of One Step, Hesitation, and Tango.

The chance to do these special dances is really eagerly sought nowadays, for women and men alike take a pride in attaining perfection that spurs them on to lesson after lesson, and is fast resulting in an array of society maids and men who dance fully as well as the paid professional. I must suggest, too, that the hostess arrange with some couple among her guests to start the dancing. Sometimes at a tea, especially a small one, ladies will hesitate to be the first on the floor. In some instances fully half of the dance is wasted. But if the hostess has a daughter or a lady friend who will start out with the first bars of the music, the other guests will quickly follow her example.

In arranging the dances the hostess should also remember that the majority of people dance the One Step; that the Hesitation Waltz and its variations are almost equally popular; but that the Tango—the Argentine Tango—is not generally known or danced, and therefore no more than one or two of these should be introduced in the afternoon's progress.

This also applies to the *diner dansant*, which is, as it were, a Tango tea in the evening. It differs from the formal dinner dance in many respects, first because the guests often dance before and after the dinner and sometimes between courses, and also because it is entirely informal. It is a

popular practice among a great many people, especially in London, to have the dinner served at small tables, with music between courses, the man eating the course with whatever partner he dances with. This makes a sort of progressive dinner that is very cozy and delightful, and does away with the deadly weariness of the man and woman who must sit beside each other at dinner with nothing in common to interest them. It averts all possibility of placing enemies side by side for a long meal, and it saves the hostess from the effort of keeping the ball of conversation going about a large table.

The tables for the *diner dansant* should be, of course, all in one room; but if the room isn't large enough to dance in the dancing may be done in an adjoining room, where the musicians may be stationed. There are a hundred variations of the *thé dansant* and the *diner dansant.* They are the most popular form of entertainment at present, and the wise hostess who wishes to entertain cannot do better than arrange one or the other as a means of pleasing her friends.

XII

PROPER DANCE MUSIC

MUSIC is really more expressive of the era in which it appears than books or pictures or any of the arts. To every nation belongs its music, and every nation expresses in its music national characteristics and national dreams.

Of course, the operas and the great concertos and symphonies are like the gods—of no age, but of every age; they are harmonies of life itself, and therefore are always beloved and considered beautiful; but dance music is the expression of the moment. It spells for us in its subtle rhythms the joys and the fashions of the season, when it attains the zenith of its popularity. Looking back across the years, one cannot fail to be struck by the changes which new dances have brought out in the music of every nation. Back in the days of powdered hair and gallantry were the stately Minuet and the Gavotte, to be superseded in later generations by the Waltz, the dance once considered so shocking and so beautiful.

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During the era that followed the Waltz there was the Polka, the gay figures of Cotillions, and all other dances of our mothers' youthful days. Then came the vogue of the Two Step, with its Sousa music and its swift tempo. The Quadrille and the Lancers and the Polka alike were forgotten in the joys of what was, I think, the biggest romping dance that we have ever had. There was neither dignity nor beauty in the fast Two Step; but every piece of music that lived to be whistled and hummed in those days was set to Two Step time.

Then came the rag, the rag with its syncopated tempo and its subtle phrasing, to which the world turkey-trotted. Now we have the slower and more artistic music of the moment in the merry One Step, the Hesitation Waltz, and the stirring Tango. What will come next no one can prophesy, but we all, I imagine, must admit the fact that the music of to-day is far prettier than the music of yesterday—if it is not played too fast. That is a mistake that is often made, particularly by amateur musicians and dancers; too swift a tempo is set for the music and the dance steps.

All of our modern Tangos and Waltzes to-day should be slow and graceful and full of pretty measures that are stepped in a fashion almost as stately as the old-time Minuet. And for such

dances one requires a slow tempo. A fast tune means rapid dancing and a lack of ease that robs the dances of their grace and makes them as rompish as the Two Step or the swift Turkey Trot. What is more, the time must be marked, a slight accentuation on the first note of every bar being a great aid to the dancer who is just learning, since it beats time for him. In some dances, notably the Innovation, where a man cannot lead his partner as he may in a dance where he holds her, it is necessary for the two dancers to keep perfect time, or else the entire effect of the dance is lost.

In many respects this dancing alone is a splendid way to learn—if the dancer will count under her breath every beat of the music and keep her steps exact. For the lady who is not sure of the tempo of a dance this is an excellent method of learning the rhythm. The 1, 2, 3, 4 of the One Step is very marked in the better music for this dancing, while the 1, 2, 3 of the Waltz is easily caught and can be counted under the breath, no matter how elaborate the tune. The bass almost always marks the time.

I might, of course, give you a long list of the music of to-day which I consider best for dancing, but in a month or two the list would be *passé*. There is always in every shop a man to play selections for you. You can tell in an instant

whether the time is right and clearly marked, or whether it loses beats, now and then requiring the holding of notes over two beats—all of which is apt to put the amateur dancer out of step.

XIII

THE DANCES OF THE PAST

Dancing is silent poetry.—SIMONIDES.

THIS phrase, coined in the earliest days of terpsichorean art, covers effectively a multitude of descriptive adjectives, which could be applied to this "little sister of the arts." For in this, as in poetry, there must be rhythm, music, measure. As poetry is the language of the soul and music the language of the heart and senses, so is dancing the language of the body; it is, as in social dancing, the exponent *par excellence* of the joy of living. It is the natural and contagious outlet for a hilarious and youthful spirit.

Let us greet the dance as an ideal form of healthy pastime, with the reverence and adoration due it, and let us exclaim with Homer that "Dancing is the sweetest and most perfect of human enjoyments."

"Dancing," said Lucian, "is as old as love, the oldest of the gods." The Puritanical mind has always been hot on the trail of dancing, damn-

ing it with book, bell, and candle; has seen in it the sure road to eternal damnation, a carnal sin that no purgatory could purify. And yet dancing has always been a part of religious services; it even originated at the altar of worship by the old heathen, and took a prominent part in the gloomy and fanatical fervor with which the early church inspired the first Christian. Also, we read in the Scripture: "Praise the Lord. . . . Praise him with the timbrel and the dance."

The Puritanical mind evidently condemns the dance because it caters to the senses, because it naturally forms a part of sheer physical enjoyment. However, the dance in its ideal form, whether on the stage or in a drawing-room, is a thing of grace and beauty, and "Beauty is a refiner's fire, and the beauty that enters in through the doorway of the senses cannot soil, but only cleanses the spirit."

Changing fashions in the art of women's dress and changing fads in social dancing have always aroused in narrow minds their most violent criticism. Down the ages we can follow this animosity toward any reform of the accepted dances. When figure dances had to give way to square dances; later on, when square dances found their places as favorites usurped by round dances; and now, when the new school of dancing has entirely

driven out the old, voices have been raised in protest, and the unjust charge of immorality has been made.

Thoinot Arbeau, who wrote the first history of dancing, was a monk who had to hide his name under the pen name of Tabourot, so great was the animosity toward social dancing in 1588. After witnessing a ball where the Volta, a new dance, was introduced for the first time, he writes:

"The damosel, her skirt fluttering in the air, has displayed her legs, and you shall return her to her seat, when, put what face on it she may, she will find her shaken-up brain full of swimming and whirling, and you will not perhaps be much better. I leave it to you to consider if it be decorous for a young lady thus to straddle and stride, and whether in this Volta honor and health be not hazarded."

The good Monsieur was accustomed to the figure dances, and considered these the acme and perfection of terpsichorean art. The idea of a lady being lifted a little in the air shocked this humourous old writer to the root of his being. Yet the Volta came to stay, and after a trip to Germany returned to its birth-place, France, under the name of Waltz, to delight generation after generation.

When Margarite de Valois, who married James

V. of Scotland, died of consumption a few days after dancing the Volta, some of the pious and bigoted people of Edinburgh said, "Her death was a celestial punishment for having gyrated in that naughty French dance." When waltzing arrived in its present form it was at first denounced as vehemently as in those old days. Even Byron, who laughed at conventionality and satirized the traditional views of his days, wrote a poem against waltzing.

To the many millions who have spent some of their most unforgettable and delightful hours dancing the dreamy Waltz, under the influence of its seductive music, this animosity toward their now accepted Queen of the Ball-room must appear ridiculous. And yet not a very few of these same passionate waltzers raise their voices in protest to-day and look horrified at the mere mention of the modern Tango.

Even the Lancers did not go unmolested by the poisonous arrows of prudes, and came in for its turn of foolish antagonism. An American writing home in those days, "hoped that the exhibition of dancing practised in depraved Europe would never soil any drawing-room in the land of the free." However, the Lancers came to be included in the program of the state balls of Buckingham Palace and were sanctioned by Queen Victoria.

Fifty years hence the growing generation will find its dances compared in moral tone with our present much-discussed and over-abused Tango, and get the worst of the comparison.

If the Minuet should ever come back, some ultra-pious and excitable person beyond doubt will find in the graceful measures of this lovely dance a sure road to perdition.

Dancing, however, had its champions among the great intellects of the world, and always will have. Socrates, at the age of sixty, learned dancing from Aspasia. Plato, Pliny, and, later on, Molière were stanch admirers of this form of exercise. Herbert Spencer says in his *Principles of Psychology:*

"The feelings from time to time received along with the perception of graceful movements were mostly agreeable. The persons who exhibited such movements were usually the cultivated, and those whose behavior yielded gratification. The occasions usually have been festive ones—balls, private dances, and the like."

And Jean J. Rousseau writes:

"From the first formation of society, song and dance, true children of love and leisure, became the amusement or, rather, the occupation of idle assemblies of men and women."

The old Greeks knew the value of dancing, and

the famous Spartan legislator Lycurgus had a special part of his warlike exercises devoted to dancing.

Richelieu, the brilliant statesman, and one of the foremost figures in history, did not deem it beneath his dignity to direct the court dances of his day. Darwin and W. H. Hudson assert that not only man expresses his pleasure by dancing, but that several animals, notably birds, indulge in the pastime. Vauquelia des Yveteau, at eighty years of age, desired to die to the tune of the Saraband, so that his soul might pass away sweetly.

Locke wrote many years ago "that the effect of dancing is not confined to the body only; it imparts to the mind some of its grace."

Undoubtedly dancing was brought to its greatest perfection in France—that land of brilliancy, vivacity, and polished charm. It is a very significant fact that the technology of dancing is altogether French. The national dances of other countries were taken to France, polished and perfected, and brought back in a new and splendidly changed condition. As France has been the leader *par excellence* in fashion and the fine arts, so it has been, if not the birthplace, at least the nursery of dancing The history of the social art of Terpsichore is a history of France. Italy in the fifteenth century saw the renaissance of dancing;

but it first became an art when Catharine de' Medici brought it to France.

"Drawing-room dances seem to have originated in stage-dancing," writes Sutherland Edward, in *The English Illustrated Magazine*, June, 1884, "and to have been derived directly from the modified forms of stage-dancing practised in palace or private houses by companies of amateurs."

The artistic progress of ball-room dancing has gone hand in hand with the renaissance of stage-dancing. So we see that the first is only a natural consequence of the latter. The sight of the beauty of motion on the stage has suggested to the spectators an introduction of the same thing into daily life. Perhaps not since the days of Louis Fifteenth of France, and later on at the gay court of unhappy Marie Antoinette, has social dancing reached the height it has at our present day. From the time when the Minuet and the Gavotte reigned supreme in the ball-rooms of the *élite* until our ultra-modern time, with its Tango and Maxixe, indolent grace or stateliness in dancing has been sleeping in peaceful obscurity. The Polka, the Mazurka, the Schottishe, the Pas-de-quatre, the hideous Turkey Trot and Bunny Hug have held their sway during the entire nineteenth century and a part of the twentieth.

From the time of the perspiring, disordered, ex-

hausted, and out-of-breath dancing devotees who gave to the ball-room ensemble the look of a foot-ball field after the battle, the day has at last come when repose is an essential quality for the up-to-date dance enthusiast.

For the modern dance, when properly executed, is an exquisite sight, and the swaying, gliding Tango lovers or Hesitation Waltzers develop a grace of motion and an ease of deportment that probably most of them would never develop without these aids.

Of course, the modern dances can be made to appear vulgar when performed by vulgarly inclined dancers. The same criticism applies directly to the stage and the novel. But it would be manifestly unfair to condemn all plays because of the bill offered at the lowly burlesque house, or to condemn all story-telling on account of a few authors who write tainted fiction. It is just as unfair to criticize unfavorably the really beautiful dances of the day as they are burlesqued and exaggerated in the cheap cabaret entertainments.

In reply to the severe comments of some of the elder generation who still cling to its old-fashioned dances, let us resolve to take their uncharitable view of the young generation's dance-madness in good spirit and casually remind them that no present-day Tango fever will half equal the epi-

demic mania with which our great-grandparents twisted, turned, and whirled when the Polka was first introduced, or the rapidity with which it affected both young and old.

And so, in spite of misguided purists or virulent exponents of false virtue, the dance will continue to be one of the foremost and finest of earthly enjoyments.

XIV

DANCING AND HEALTH

By an Eminent New York Physician

A GREAT deal has recently been said and written about dancing, but much of it is given out from a biased viewpoint and with little thought. When one realizes that dancing raises a question that involves practically all the members of the community, regardless of age, sex, and condition, then surely a snap judgment, either of condemnation or approval, should not be given. The conditions ordinarily considered—that is, those of hygienic precautions and proper surroundings or environment—are not debatable. Hygiene and environment must always be paramount considerations, and it must be taken for granted that the accepted rules of health are complied with.

It is likewise self-evident that great advantage is to be derived from the systematic training of muscles by rhythmical movements. The value of music in gymastic exercises has long been taken advantage of by trainers and teachers of calis-

thenics, because the music carries with it a distracting influence that permits the contraction and relaxation of muscles to blend one into the other smoothly and gracefully. The various movements become sinuous instead of jerky, and glide into one another without effort. The music does more. It marks the time; it gives the rhythm for each individual movement and makes it precise. The more complicated the calisthenic exercises the more one approaches the formation of the dance.

To the physician, however, more serious questions arise, questions which involve more than muscular development, grace, and precision of movement. I refer to the nervous mechanism which lies behind and causes these outward manifestations. Foremost is the power of mutual adjustment, or co-ordination. As in all other matters, this power is most appreciated when it is impaired or lost. Then one realizes its importance and understands the blight caused by an inability to carry out apparently simple acts of motion and locomotion. The individual muscles act in accordance with the will, but the concerted action fails.

In recent years much progress has been made in restoring lost power of control and adjustment by elaborate systems of re-education of the muscles.

But little attention has been given to a higher and more careful development where no impairment of function exists. Any such attempt in an educational way would meet with little success on account of the tedious and laborious methods in use, but if presented in an attractive form the value would promptly become apparent.

In dancing we have just such a system for the development of our lost power of control, presented in a form that is not only attractive, but extremely fascinating to many. No actual observation has yet been made to determine whether or not, in certain diseases, dancers retain more power and control over their own bodies than do non-dancers. But it is reasonable to assume that if a dancer were afflicted with a disease that impaired the powers of movement his affliction would inconvenience him decidedly less than if his powers had not been previously so well developed. He would in all probability lose many of the more intricate movements, but the ordinary movements necessary to every-day comfort would probably not be hampered. It all hinges on the old principle that if one must jump three feet it is well to be prepared to jump six feet, so that when the actual test arrives the result is a foregone conclusion.

But I do not wish to dwell on morbid possibilities when there is a cheerful reality so close at

hand. I refer particularly to the development of a mental attitude that associates itself with the physical attitude. It is known that it is difficult for the man who carries his head erect and throws his shoulders back to be dejected; likewise it is difficult for the stoop-shouldered, frowning, querulous-looking individual to be joyous and exalted. The result of one of these conditions is not the consequence of the other; but because they have been so long associated it is difficult for the one to be present and the other absent. The practice of joyousness in features and bearing will help to develop a joyous feeling in the mind. The dancer's main object is to present a good appearance; his muscles are cultivated to give a light and buoyant poise to the body; his facial expression becomes one of pleasure and laughter. In such a one it is difficult to conceive any mental dejection. When we see him with all these outward expressions of happiness he makes us also happy. So let us again be thankful for an art which pleases the participant and radiates its charm upon its surroundings.

CASTLE HOUSE SUGGESTIONS
FOR CORRECT DANCING

Do not wriggle the shoulders.

Do not shake the hips.

Do not twist the body.

Do not flounce the elbows.

Do not pump the arms.

Do not hop—glide instead.

Avoid low, fantastic, and acrobatic dips.

Stand far enough away from each other to allow free movement of the body in order to dance gracefully and comfortably.

The gentleman should rest his hand lightly against the lady's back, touching her with the finger-tips and wrist only, or, if preferred, with the inside of the wrist and the back of the thumb.

The gentleman's left hand and forearm should be held up in the air parallel with his body, with the hand extended, holding the lady's hand lightly on his palm. The arm should never be straightened out.

Remember you are at a social gathering, and not in a gymnasium.

Drop the Turkey Trot, the Grizzly Bear, the Bunny Hug, etc. These dances are ugly, ungraceful, and out of fashion.

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